11:Levine Z-4,5 (1958-1961)1965 MP5 Amhara MP5

FIG. 3.—*Fāsil's castle, Gondar*

FIG. 4.—*Two Manzē elders*

FIG. 5.—*Manz, the city of Bānnā*

142
291
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344
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291
302
142
516

[R14-8]

11:Levine Z-4,5 (1958-1961)1965 MP5 Amhara MP5

*175 643 633 517 chant"), *qenē*, and *tergum* ("interpretation")—is said to have received its definitive organization.

Dāwit III appears to have had a pronounced interest in Amharic folk song, for the more perfect enjoyment of which he built a special hall in the imperial compound. Because of this he has been called "Dāwit the Singer"—no term of praise in a land where minstrelsy is looked down on and where serious deportment is expected of royalty. Actually, this epithet, with its connotation of "playboy," was not deserved. Dāwit was a religious man, and in his brief reign built two churches. Knowledgeable Gondarēs today insist that, at first, even the priests were happy to join him in the amusement hall to listen to the one-stringed fiddles and the witty songs. Only after Dāwit's partiality to the [798] Unctionist doctrine (that the humanity of Christ was made divine through the unction of the Holy Spirit) led him to persecute the Unionist clergy (who hold that humanity and divinity are blended in the single nature of Christ) did they abuse his music hall and tarnish his name.[7]

[341] Interest in architecture was revived by Bakāffā. He constructed a long U-shaped castle which, together with the new castle of his Empress Mantuāb, completed the major complex of buildings in Gondar. Mantuāb's castle is [532] noted for bas-reliefs of the Ethiopian Cross, while her other castle at nearby Qusquam is decorated with bas-reliefs depicting saints and animals as well.

The tastes of Iyāsu II were especially refined. He cultivated extensive gardens and orchards, an unusual pursuit for an Amhara monarch. He built a large and handsome church. He began to construct a palace, in the lavish [344] decoration of which he took a personal interest. Budge writes of this:

> A number of Christians who had fled from Smyrna took refuge in Gondar, and the king employed them to decorate his palace with filigree work. The upper parts of the walls of the throne room were covered with three rows of Venetian mirrors set in gilded copper frames, and their lower parts . . . with slabs of ivory. The roof was made of painted cane mosaic, the work of the Falasha. . . . Iyāsu II spent his days with the workmen, and himself learned to do some of the work under the direction of the Greek workmen.[8]

*175 633 517 The decline of imperial power at Gondar after Iyāsu II did not produce a slackening of the cultural activities that had been concentrated there. During the reign of Takla Hāymānot II (1769–77), for example, when the actual [543] power at Gondar was in the hands of a lord from Tigre, seven more churches [874] were built. One of these, Ba'ātā Māryām, eventually became one of the most famous schools for the teaching of *aquāquām* ("religious dance"), and in its heyday boasted 276 masters. Another, Abi Egzi, became noted for instruction in *tergum*, and is still a leading school for such studies.

[538] The composition of verse, in forms which had become canonized during the early Gondar period, continued to flourish. As political turmoil often